

BEACH BOYS STOMP

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JUNE 1983



BEACH BOYS STOMP - JUNE 1983

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EDITORIAL

At last Carl's single has been released both here and in the States, and the ROCK & ROLL CITY tape is also finally available, so please send an SAE for details of how to get a copy via STOMP.

Both Graham Dene and Roger Scott have played California Dreamin' on Capital Radio, and it sounds great over the airwaves (as does What You Do To Me). Incidentally, Graham told me that he was disgusted, as were many of us, that the 1000th edition of Top Of The Pops failed to even mention the Beach Boys, even though they were undoubtedly one of the two most influential groups of the sixties...

Our fifth annual convention looms again, and many thanks for all your letters of support and ideas. One or two people suggested that the auction and raffle are too long-winded, and whilst this is true (and we intend to tighten them this year), they are a very important part of covering our costs. The entrance fee of £2.00 doesn't come anywhere near covering all the expenses, thus the raffle and auction not only help us make ends meet on the day but also go towards keeping STOMP going.

Speaking of conventions, the 2nd Bay Area (San Fran.) meet is taking place on the 20th August, and organisers Les Chan and John Pickens have lined up a number of guest speakers, including session men Steve Douglas and Hal Blaine, and engineers Steve Desper and Chuck Britz. If you can afford the fare - and a donation of about 11 dollars - Les and John would love to see you there...

Recent BB TV appearances included a short clip on Pop Quiz from 1969 (Bluebirds Over The Mountain) and a T.J. Hooker episode featuring the 1980 Washington concert as a backdrop to the action.

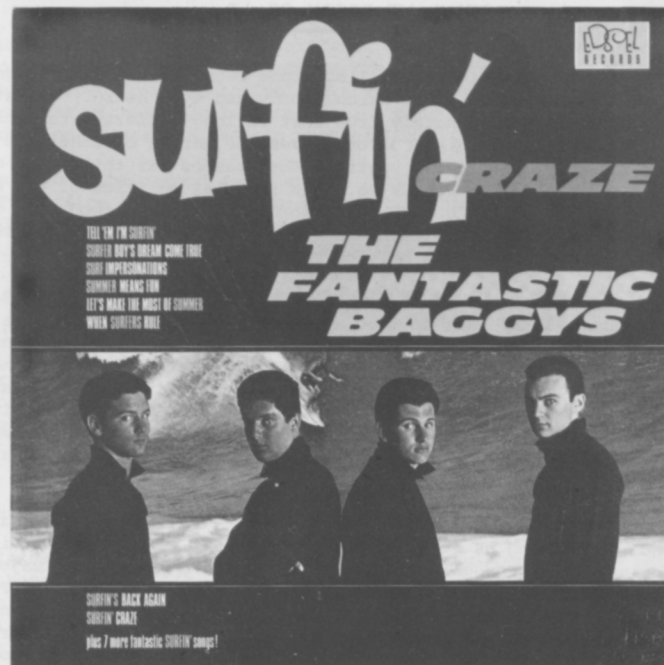
Back issues available are limited to a few 32, 34's and plenty of 35 & 36's at 75p each.

To close with, congratulations are in order to Trevor Childs and Carole, who are getting married in June. Please note Trevor's new address from July is 86 Woodside Road, Tonbridge, Kent. Thanks to Sally Gouge for designing this issues cover. Finally, the happiest possible birthday on 20th June to Brian, the reason for this magazine.

MIKE

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REVIEW

SURFIN' CRAZE - THE FANTASTIC BAGGYS (EDEL - ED 118)

Side one: Tell 'Em I'm Surfin, Surfin' Craze, Let's Make the Most of Summer, Anywhere the Girls Are*, Big Gun Board, Alone On The Beach, Debbie Be True*, This Little Woody. Side two: When Surfer's Rule, Surfer Boy's Dream Come True, It Was I*, Wax Up Your Board, Summer Means Fun, Surfin's Back Again, Surf Impersonations. On stereo except * mono. (no cassette issue). Release date 13th May 1983.

Released for the first time in the UK is this classic vocal surfin' album by The Fantastic Baggys. It has undergone a few changes since the original was issued in 1964. Previous title was TELL 'EM I'M SURFIN'. The track order has been re-arranged plus the addition of the three single sides Anywhere the Girls Are, Debbie Be True and It Was I. All the songs were written by Phil 'Flip' Sloan and Steve Barri except It Was I. Many of the songs were written for Jan & Dean, Bruce & Terry and The Ripchords. But once signed to Imperial Records as The Fantastic Baggys they did their own versions. So, for example, while they wrote Summer Means Fun, Bruce & Terry's was the first version issued. All of the tracks are excellent and most are uptempo, with Let's Make The Most Of Summer, Alone On The Beach and Surfer Boy's Dream being classic summer ballads. There are no instrumental fillers as were on most surfin' albums in the sixties. The final track Surf Impersonations has them imitating Brian Wilson, Jan Berry, Rick Nelson, Daffy Duck among many others, it's a lot of fun. Played in the car this will make driving much more enjoyable this summer. Don't miss it!

MIKE

COMPETITION

If you would like to win a copy of SURFIN' CRAZE, just answer this question: Name the two songs performed by Sloan & Barri that appear on Jan & Dean albums credited to Jan & Dean. One LP was a 1964 original whilst the other was a 1976 UK compilation.

STILL WE DREAM OF IT

Someone once said, I think it was in the Rolling Stone magazine, that the legend of Brian Wilson had been woven around music which nobody had ever heard. Whilst this is an unfair generalisation, it is unfortunately true that we long-suffering fans have constantly been denied the opportunity of deciding for ourselves the merits or otherwise of the vast wealth of material gathering dust in the vaults. The reasons for this state of affairs are various, complicated and ultimately confusing. The internal politics of the band are, and always have been, mystifying to the outsider but more easily understood when one appreciates the family relationships which exist within the group. The Beach Boys are essentially brothers, cousins, and, though it seems only on rare occasions, friends.

Time for some more home truths then, following Andrew Doe's review in STOMP 34 of the unreleased 1977 Christmas Album. Not so much a critical appraisal, more of a hatchet job you might have thought. Well, without exception, all the Beach Boys fans I know (and this goes for me too) are prone to sudden bouts of unbridled negativity. Sure, the die-hards recover sooner or later but it's in those depressing, frustrating periods that loyalties are put to the acid test. Being on somewhat of an upward swing at the present time, I thought that a nice way to balance the books would be to put together a few random impressions of yet another dusty artifact, one which also dated from the same intensely creative era which spawned the Christmas Album sessions.

ADULT CHILD is the centre-piece of arguably the second most written-about chapter in the Brian Wilson legend, containing as it does, several examples of the therapeutic song-writing exercises which dominated this troubled part of his life. As befits the majority of Beach Boys albums which preceded it, ADULT CHILD opens with a high: Life Is For the Living is a short song but has a full swing band, arrangements courtesy of Dick Reynolds, blowin' for all they're worth behind Carl's lead. Typically perhaps, the lyrics mirror Brian's personal problems - 'life is for the living/don't sit around on your ass, smokin' grass/that stuff went out a long time ago'. Brian enters on the middle eight and provides an instant solution - 'sit-ups and push-ups do take energy/and so you run and you swim, add some gym/then you will agree that life is for the living'. Hey Little Tomboy follows, and if by chance this track was not your idea of the most wonderful song on MIU then this version here might just help you change your mind. It has a much rougher feel and contains a delightfully lecherous talk-over near the end featuring Brian and Mike positively drooling like a couple of dirty old men.

Deep Purple finds Brian in a reflective, melancholic mood utilising his very best Sinatra croon and he interprets this old standard in fine style. Despite what AGD said about this track back in STOMP 28, Brian's vocal is not at all bad and is certainly equal to his released efforts on LOVE YOU. H.E.L.P. Is On the Way seems to be a song which the band just can't get out of their system. Penned by Brian one carefree day in the late 60's (no doubt whilst demolishing a plateful of chilli-dogs and hot fudge sundaes) it's subject matter deals with the folly of eating junk food - 'hamburgers and hot dogs, throw 'em all out/you'll feel so good you'll jump up and shout'. The original track at least had something going for it, nice relaxed vocals, jangling banjo and a sheer quality that wouldn't have looked out of place on the SURF'S UP album. This version, on the other hand, sounds too hurried and sadly bereft of the care and attention which it deserves (by the way, the reconstruction job which became Santa's Got An Airplane has already been well documented and is so bad as to be untrue).

To be totally objective about the next track is asking a lot of even the most fervent Beach Boys fan. It's Over Now has been graced with more than its fair share of plaudits over the years, and consequently my first hearing of the song was approached with trepidation. I mean, how could it possibly be that good? Written in a quite impossible key which Brian was never going to reach (perhaps he might have managed it seven years earlier) and even Carl, and later Marilyn, came a cropper when attempting the more difficult phrases. But with a melody so achingly beautiful and some of the most poignant lyrics he's ever consigned to paper - 'the noise outside my window carries on/like distant bugles love is very gone/It's over now/It took a part of me, the heart of me, to watch it fade away/It's over now, shades of blue and purple haunt me'. This is quite simply the second finest Brian Wilson song of the 70's (For me, Til' I Die is still so far ahead of the rest that it will probably never

be surpassed, unless of course there exists an undiscovered gem somewhere in the can, but I doubt it). Who else but Brian could discover the meaning of life in a soggy cigarette butt which he has just thrown down the toilet? Everybody Wants to Live winds up side one of ADULT CHILD, complete with that celebrated lyric, none of which incidentally rhymes, and an overall production closest in feel to much of LOVE YOU.

Shortenin' Bread opens the second side, and as this track has been well described in recent issues of STOMP, suffice to add that besides the cut which was ultimately released on the LA (LIGHT) ALBUM, a 1979 Curt Becher mix also exists. This version here, however, edges out all others by virtue of the tight backing vocals supplied by American Spring. Lines, which follows, finds Brian standing in one, waiting to get into a movie. That he could compose a song of such quality out of such a mundane set of circumstances is surely a tribute to the man's talent. It is constructed on similar lines (no pun intended) to Had to Phone Ya and builds nicely, soaring ever upward through quite breathtaking chord progressions. All good things must end however, and in the case of Lines, this arrives somewhat sooner than expected. In simple terms, Brian becomes bored and dips into his well used reserves of favourite escape routes, plucks out possibly his most infuriating example - the rockin' tag - and the track fades into nothing, much in the same way as the aforementioned 15 BIG ONES' song. A great disappointment, to me anyway, bearing in mind that promising start.

On Broadway features a lush arrangement rich in swirling saxophones and a faultless Alan Jardine vocal. Recording cover versions became the band's pre-occupation in the mid 70's, partly excusable because at the time Brian was composing material which none of the others could possibly have tackled. It was only on very few occasions, however, that they performed these standards with any real conviction (Palisades Park and especially Just Once In My Life spring to mind) and this track suffers from the same overall lack of energy. For a much gutsier, honest version of this track, check out Eric Carmen's 1975 ARISTA Lp and you will discover a somewhat different arrangement and nice background harmonies. For a band which has always prided itself on original compositions, it never ceases to amaze me how easily they ran out of ideas after HOLLAND.

Thankfully, amends are soon made with the arrival of the next song. Dating from the late 60's and incredibly having been nixed from SUNFLOWER, Two Can Play, provides proof once again that Brian has always produced his most satisfying work from within the safe confines of his own room - 'I was laying on my bed last night/I played my radio, it was out of sight/Joe South was singin' Games People Play/And I like to play games that two can play'. Delivered in a vocal style reminiscent of the WILD HONEY era, the song harks back to care-free, uncomplicated days of old. Brian, in fact has rarely sounded better, reaching notes which today he would probably leave to Carl, and for songs of this quality to be held in reserve is nothing short of a criminal waste. Dennis, so far conspicuous by his absence from this set, takes a deserved spotlight for the penultimate track, It's Tryin' To Say. Perhaps desirous of convincing himself rather than the listener that the bad times were receding, Brian's lyric is tinged with optimism - 'Oh I love that simple way people live from day to day/There's a song inside of you and it gets stronger every day/And it's tryin' to say to you everything will be alright/That's what we're tryin' to say to you'. Singing with a joyful reverence, Dennis even negotiates a chorus which rises clean through the ceiling.

To close the album, another personal offering from the soul of Brian Wilson (in my opinion at least) not as lyrically accomplished as It's Over Now, Still I Dream Of It nevertheless manages to hit where it counts, tugging remorselessly at nerve-endings. Again much lauded by the critics, almost to the point where they cruised dangerously close to the limits of unabashed hype, the song tends to disappoint initially. It is helped along however by another superb Dick Reynold orchestration, and if Brian's lead is not as strong as perhaps we've been led to believe, then just concentrate on the melody. The lyrics, especially the first verse, are a bit on the weak side - 'Time for supper now/Day's been hard and I'm so tired I feel like eating now/Smell the kitchen now/Hear the maid whistle a tune, my thoughts are fleeting now'. But that tune - let it wash over you during the course of a few plays and the sheer class of this song becomes obvious. A fitting end and a logical conclusion.

So there you have it, as typical a Beach Boys album as anything that's ever seen the light of day. Containing good songs, moderate ones, but with a sprinkling of more true gems than we could realistically dare to expect, ADULT CHILD has become yet another of Brian's unrealised creations. With a few substitutions (and God knows, there are still plenty of them lying around) and a few extra weeks polishing the whole thing off, this could have been a great album. Instead, of course, we got LOVE YOU, and later on MIU, both containing weaker material than we have here, although I can't really bring myself to criticise the former, being almost 100% Brian and definitely one of my favourites. So, warts n' all, this would do nicely, unless of course the Beach Boys are about to embark on an intensive period of studio recording with a view to a new album. As the odds are stacked so heavily against this ever happening again, the band could do worse than to sift through their unissued back catalogue (and how's about a bit of thought and effort this time - TEN YEARS OF HARMONY was a wasted opportunity, 9 out of 10 fans probably having San Miguel already, and as for Sea Cruise, well see my comments regarding On Broadway). To these ears, at least, ADULT CHILD would be an excellent place to start.

PETER WHITFIELD

HOLLAND'S CHARTFAX

<u>Date of Entry</u>	<u>Highest Position</u>	<u>Weeks in the Charts</u>	<u>Title</u>
19. 6.65	27	7	Help Me Rhonda
11. 9.65	20	4	California Girls
12. 2.66	10	9	Barbara Ann
16. 4.66	1	20	Sloop John B
27. 8.66	11	8	God Only Knows
5.11.66	4	14	Good Vibrations
27. 5.67	2	13	Then I Kissed Her
19. 8.67	11	7	Heroes and Villains
2.12.67	26	4	Wild Honey
3. 1.68	21	6	Darlin'
27. 4.68	-	TIP	Friends
25. 5.68	-	TIP	Friends
27. 7.68	5	14	Do It Again
28.12.68	9	6	Bluebirds Over the Mountain
22. 3.69	6	7	I Can Hear Music
14. 6.69	17	6	Breakaway
9. 8.69	12	8	Cottonfields
5.12.70	6	9	Tears In the Morning
3. 7.71	-	TIP	Long Promised Road
11.12.71	21	5	Student Demonstration Time
17. 6.72	31	3	You Need A Mess Of Help
2. 9.72	20	6	Marcella
20. 1.73	-	TIP	Sail On Sailor
7. 4.73	-	TIP	California Saga
19. 6.76	-	TIP	Rock n' Roll Music
31. 3.79	-	TIP	Here Comes The Night
9. 6.79	-	TIP	Good Timin'
10. 8.79	-	TIP	Lady Lynda
28. 3.70	8	10	DEFINITE ALBUM
20. 6.70	20	2	DEFINITE ALBUM
2. 1.71	30	13	SUNFLOWER
4.12.71	19	1	DEFINITE ALBUM
27. 1.73	11	6	HOLLAND
17. 7.76	23	9	15 BIG ONES
22. 1.77	9	12	BEACH BOYS BEST
16. 4.77	29	6	LOVE YOU
30. 9.70	41	5	MIU ALBUM

<u>Date of Entry</u>	<u>Highest Positions</u>	<u>Weeks in the Charts</u>	<u>Title</u>
31. 3.79	22	7	LIGHT ALBUM
9. 8.80	16	10	20 GREATIST HITS

EDDY FEIKEN

WHY BRIAN?

Brian Wilson's music is one of those precious things that makes life worth living. This is what it all boils down to - all the scrambling after rare b-sides that feature a backing vocal from a Beach Boy who, to all intents and purposes, is high well inaudible, the magazine articles, the urge to know about all the recordings that feature Rickie Fataar, the different mixes whose differences are minimal to the ordinary ear but are aural nectar to the initiated, the DJ copies, the live tapes, the interviews, those tantalising unreleased recordings that, like the bunch of grapes in the fable, are always just out of reach - such is the fan's fervency that anything remotely connected with Brian's music is grist to the mill (and of course the danger is in losing sight of the basic sedimentary fact of the greatness of the music). It may or may not matter to you whether you have all Bruce Johnston's recordings, it depends on the breadth of your fervency. You may admire the other Beach Boys in their own right but Brian's music is the necessary foundation of this.

So I want to ask the question, why is Brian's music so important to warrant the aforementioned fervency? I think the answer partly lies in what the first words of this piece say but one of the magical things about the music is that it is hard to explain why it is important without resorting to the common currency cliches like 'it makes me feel good/happy' or 'life enhancing' and you may well count the first words of this piece among those cliches. I think Brian was so far into music that he never really thought about his motives - they were probably self evident to him every time he sat down at the piano, and like a child uninhibited by rules and conventions, he blundered on in a singularly elegant and exquisite fashion making them up as he went along. Before you could realise it the Beach Boys' records didn't feature three guitars and drums anymore, they had been gradually edged out and/or buried to make way for that dizzying array that made up Brian's adapted Spector orchestra. And the magic is that listeners in the 60's, and subsequently, are barely conscious of this transformation so that they accept (rightly) recordings as disparate as Good Vibrations and Surfin' USA on the same disc without pausing to ponder on the development that occurred in between, something which happened so gradually, even stealthily, that they seem part of the same seamless flow. So intellectual awareness of this transformation hits you like an express train. The magic is not so much that Brian invented and constructed his own orchestral sound, but that the assembly of it happened and right under our very noses like a flower that we walked past every day and admired until the day we took notice of the glorious petals that had sprouted, and suddenly realised it wasn't a daisy anymore - but an orchid, or a sunflower. And when, to all intents and purposes, he dismantled it, with Good Vibrations, even then we didn't notice its spaciousness had a paradoxical orchestral fullness.

But the sensual beauty is only part of the appeal. Even more important are the feelings they inspire and evoke. Many people, to varying degrees of success have tried to emulate Brian's sound, but no-one has achieved that inimitable seamless purity of feeling, the innocent boldness. We cannot ascribe these qualities to Queen or LOCC.

I am very struck by two songs in particular - This Whole World and Good Timin'. The first presents 'this whole world as a dazzlingly swirling ecstatic place full of love and when you stop to think on that you think about the 'real world' and you know that this is not true, or at least it is a very selective viewpoint, but yet for less than two minutes Brian has wholly convinced you that he is not deceiving you about 'this whole world'. What I am trying to say is that Brian is not offering us an escapist vision, but a wholly convincing version of the truth and in the humdrum workaday, sometimes dispiriting world we inhabit, this is no mean achievement. It is inspirational without being deceitful. Brian, as one

view would have it, hasn't taken us on a Disneyland trip to fantasyland, but has presented to us a view of the world we all know is possible and this brings me on to Good Timin', which seems to be saying similar things to This Whole World, but I believe it has a different emphasis. Underlying the dreamy world of the lyrics and the superficial aspects of the music (frothy, casual, wistful) is an aching quality that seems to me to best sum up something that Carl once said in an interview about how much it hurts Brian to see the world so "f...ed up". If Good Timin' moves you to tears then that is because Brian's awareness of this is in sharp contrast to, in high relief, to the dreamy this whole world of the lyrics. Brian cannot help but be aware of the disparity between how things often are and how they could be, and this awareness is all over his music and a clue to its greatness. His achievement goes further than 'making us happy', he has enlarged our capacity to feel things through his inerring instinct for translating his feelings into music, so he reminds us of those things which take us beyond the humdrum, and this is what makes him a genuine hero in a world that seems to consistently deny the possibilities for feeling these things. Brian's music tells us so eloquently about, transcending pettiness and insensitivity and boredom and even cruelty. And the music takes on a greater poignancy when you realise Brian has been and still is a victim of those things his music transcends. This is why David Leaf's book is the best book about the Beach Boys because these are the problems it addresses. Why should someone who has made a positive contribution (i.e. made life worth living) suffer so? I'm afraid I don't know. Still the fact remains - Brian Wilson's music is one of those precious things that makes life worth living. It's the reason you are reading these words.

GORDON MacINTYRE

TOO MUCH IS NEVER ENOUGH...

Checking through my back pages recently, I discovered that an unusual anniversary was looming in that it's almost two years since I last heard any album, Beach Boys or otherwise, in true stereo. No, I've not gone deaf nor had a duff hi-fi since 1981, but that was the year in which I 'borrowed' an extra pair of speakers from a friend and rigged up the 4 channel system developed by Steve Desper for Brother Records in the early part of the seventies. It was intended to simply be an experiment, but produced such impressive results that two winters on, the speakers are still up there... I briefly touched on quadrophony and the benefits thereof in my American Spring articles and, lacking anything better to write about just now, decided that the time was ripe to expand a little on the subject.

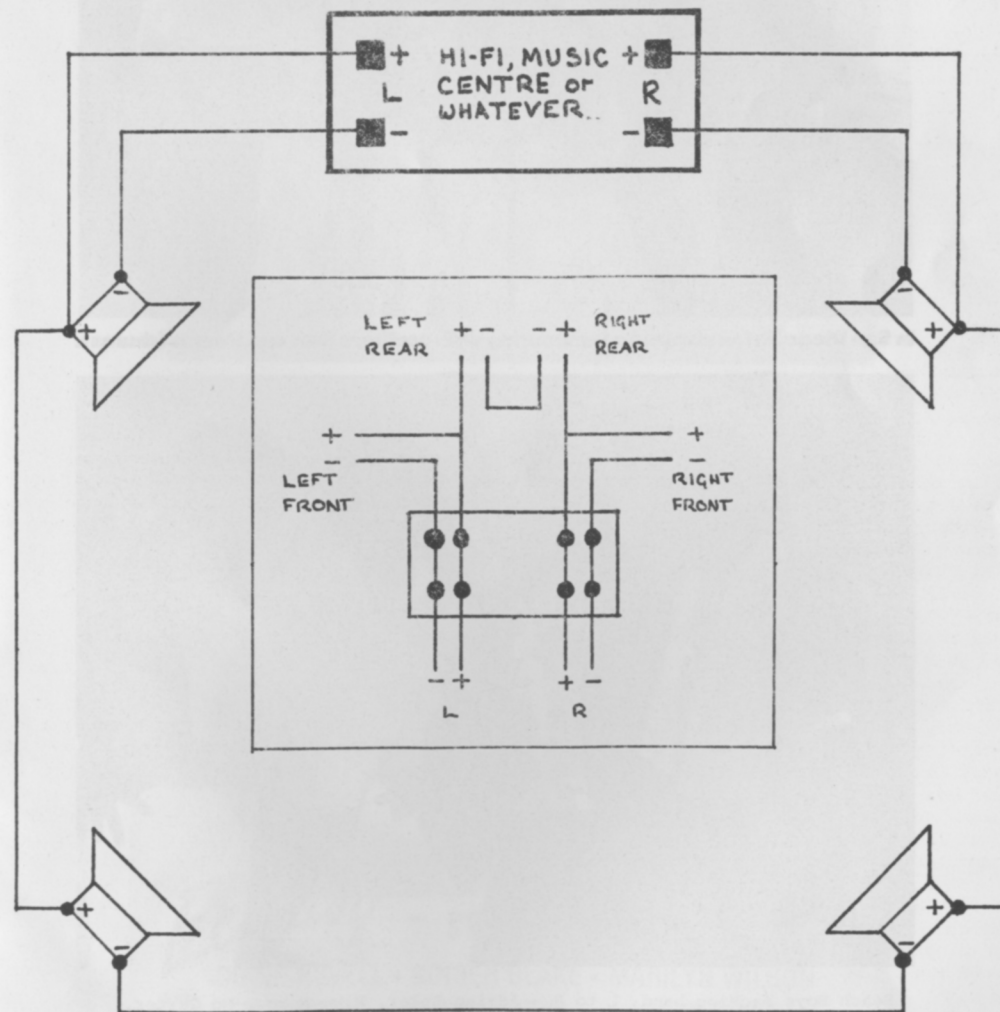
The actual technical details are really very simple, as are the mechanics of setting the system up (they'd have to be for me to understand them!), and anyone with a copy of the FLAME album can skip the next few paragraphs as enclosed with that package were details of how to set the gubbins working.

Now, for those still with me, the central theory behind the Brother quad system is that of 'out-of-phase-stereo' (which boasts the unfortunate acronym OOPS). Pared back to the basics, OOPS takes both channels of a normal stereo signal, inverts one (thus putting it out of phase with the other, hence the name) and pumps both signals out through the same speaker. The result of OOPS-ing is that any aural information that was previously present in both the left and right stereo signals is now absent (to a greater or lesser degree - it all depends on the mixing, of which more anon). When played back over one set of speakers - or even one speaker, as the signal is now mono - the result is that whatever used to be in the 'middle' of the stereo arc is missing. As this is usually the lead vocals and drums, the song - say Be Here In The Morning, for example - now sounds like a STACK-O-TRACKS out-take. Of course, it's not perfect - given the nature of any hi-fi, however advanced, there will always be some slight leakage, but the effect was marked enough for Steve Desper to utilise it for quad, Brother style (for the more technically-minded, I'm told it's called the Hafler Effect).

As stated above, it's all in the mixing, and it is possible to produce a track that sounds

like true stereo but when put through the OOPS results in a large silence (She's The One by Springsteen, for example). This is where Steve Desper comes in; basically, anything mixed by him after 1970 will give forth true quad sound... if the speakers are correctly wired.

And this is the clever bit, because all you need are two extra speakers of the same wattage and impedance as your existing pair and enough wire to connect them up to the other pair. No decoders or anything. Better still is the wiring-up, which is simplicity itself; find out which is the positive cable running into your existing speakers and splice a wire from that to the positive pole of each of the new speakers, then simply connect the negative poles of the new speakers directly to each other (this is the bit that messes up the phasing) and there you have it. Um, having just re-read this paragraph, I feel a circuit diagram might be useful:





In San Diego, Brian slapped a tambourine with brothers Carl and Dennis (drums).



Beach Boys backing band: L to R - Adrian Baker, Mike Meros, Ed Carter, Mike Kowalski, Jeff Foskett and below Bruce Johnston.



The Honeys

Ecstasy STARRING THE HONEYS
DIANE ROVELL • GINGER BLAKE • MARILYN WILSON

A RHINO RECORDS PRODUCTION
EXECUTIVE PRODUCERS HAROLD BRONSON & RICHARD FOOS
ENGINEERED BY MARK AVNET
RECORDED AT MAD DOG STUDIOS, VENICE, CALIF.
PRODUCED BY LOU NAKTIN & MARK AVNET
MASTERED BY GREG FULGINITI, ARTISAN SOUND RECORDERS

The central insert depicts a slightly more tidy way of achieving the same effect by confining the re-wiring to a small length of connecting strip (get it from any hardware/electrical store, or even Woolies) a few inches down the speaker cables as they emerge from the back of your equipment. The main requirement for this way of setting about things is the courage to cut through the cables... but take heart, for even if you do forget which wire is which, there are only sixteen possible combinations, so you're bound to hit on the right one sooner or later. Not only is this arrangement tidier, but it also allows for easy isolation of the rear speakers (for why, see below) by simply disconnecting the negative cables to the front speakers.

The diagram as drawn in the FLAME package has an 8 ohm resistor linking the negative sections of the circuit, but having tried it with and without and not being able to detect the least difference, I've left it out (it's marked as 'optional' in the original sketch anyway...) as things are quite complex enough (for me, anyway) as they are.

As noted above, you'll only get true quad from tracks that were mixed down with this intent in mind, which limits the field to the following Beach Boys and related albums: SUNFLOWER, SURF'S UP, FLAME, SPRING and KEEPIN' THE SUMMER ALIVE (Steve told me himself and who am I to dispute it?).

Actually, not all of SUNFLOWER may be properly quad-mixed; I seem to recall reading somewhere that only It's About Time and Cool, Cool, Water are in quad, but listening to the Lp indicates - to these ears at any rate - that the majority of the album comes at you from all four corners of the room (by the way, for those wondering why you need two rear speakers if the OOPS signal is mono, the answer is to enhance the ambience. So there.) In addition, Dennis' two tracks on CARL AND THE PASSIONS are in quad, as Steve Desper was engineering his 1971 solo Lp, from which Make It Good and Cuddle Up were filched.

So much for quad; another reason why I left my system rigged for four channels (aside from my innate laziness, that is...) is the effect it has on non-quad discs and tapes. For obvious reasons, mono sounds exactly the same, if not worse (depending on the pressing quality and condition of the disc - see below), while what happens to DuoPhonic and rechannelled mono is most interesting. As both processes basically split a mono signal into left and right channels, identical save for a touch of re-equalizing to make things sound a bit different, the result when, for example, PET SOUNDS is put through the quad set-up is a form of pseudo-stereo with the centre channel behind your head (assuming you're facing the front, normally wired speakers) which, while it may not be the true stereo PET SOUNDS (TODAY, SMILEY SMILE etc.) that we'd all love to hear, is a damn sight more satisfying - and listenable - than the DuoPhonic/rechannelled horrors that Capitol saw fit to inflict on us.

Stereo is another matter again; the early stereo mixes (i.e. pre-1968) are pretty wierd in their own right, so I'll leave it to the reader to work out and then imagine what happens over four channels (clue - during Fun Fun Fun you get submerged by Mike coming at you from all angles, a potentially mind-boggling experience!). The more sophisticated later stereo is stretched along the walls between the front and rear speakers, so much so on FRIENDS that the listener sometimes gets the feeling of being in the middle of the studio as the tracks are being recorded! Again, it all depends on the mix; if it's clearly defined, the effect is greater, therefore the albums with little or no echo - FRIENDS, LOVE YOU - are more rewarding than the likes of MIU and LA. Finally, there are the live albums; for reasons which probably have a lot to do with sound frequencies and the like, most of the crowd noise is shuted to the rear speakers, leaving the listener either in the front row or in the press pit - it all depends which you're facing at the time...

By now, the perceptive reader will have noted that I've not actually said what the true quad sounds like. No, I didn't forget - it's just very difficult to put down in words beyond observing a few general effects; the siren in Studen Demonstration Time zipping all around the room, Brian skipping from speaker to speaker during Take A Load Off Your Feet... and so on. Songs like All I Wanna Do, divine in mere stereo, take on an almost transcendental quality, whilst Got To Know The Woman and It's About Time get noisier and better... but the only way to really appreciate is to listen.

Being connected with the Beach Boys, it almost goes without saying that the system does have it 's weak points. It takes a bit of getting used to after years of two channels and can, at times, seem a touch claustrophobic (or so a certain Mr. Smith would have me believe) but the main drawbacks are not in the system so much as the discs. The pressing quality is all important, and UK/European plants seem highly deficient in this respect, which is why it's advisable to use US or Japanese discs, at least for quad; the instrument clarity and separation are much crisper. The other major problem is the condition of the record; to be kind about it, this set-up doesn't think much of scratches, dust and general wear. A really good click, a slight irritation in normal mode, can hit you in the back of the head like a small hammer with the quad patched in! Strangely, therefore, this feature doesn't extend to duff tapes; in fact, a rather fluffy tape often emerges dramatically improved, a boon to anyone with a stash of concert tapes. There is one other small problem, luckily more easily resolved, which is simply this - more speakers equals more noise, so if you do set up four channels, give a thought to the neighbours.

Going back to the original OOPS principle, it's also possible to isolate just the rear speakers (or rewire your existing pair) and produce several dozen new volumes of STACK-O-TRACKS from your BB collection, or indeed from any stereo album (try some of the post-PEPPER Beatles stuff). Twiddling with the bass/treble/stereo balance controls can produce some interesting results which I'll leave the reader to explore further (again, the Beatles repay investigation). And of course, four channels will enhance any true stereo records; the aural acrobatics on the League Unlimited Orchestra's LOVE AND DANCING will make your head spin whilst the sheer noise levels of anything that Jim Steinman has graced with his pure sonic genius will reduce you to tears of joy, as well as liquidising your brain in the process...

One final word; I completely and totally absolve myself from any mayhem that might result from anyone attempting to set up a Brother quad system, for the excellent reason that, if I can get it right first time of asking, so can anyone else!

AGD

AND JUST WHEN WE THOUGHT NO-ONE ELSE CARED ANYMORE...

When US Vice-President George Bush opened his conversation with the then-orbiting shuttle astronauts by remarking "You guys have pushed the Beach Boys off the front pages down here", for once most British people knew what he was talking about, whether they were BB fans or not. The band might not be setting the charts alight in the US or the UK (or anywhere, come to think of it...), but when Secretary of the Interior James Watt banned rock music from the traditional 4th July Washington Mall free concert - which the Beach Boys just happened to be headlining this year - the phone-lines and switchboards lit up all across America, and Brian's Bunch hit the headlines again, both over there and over here.

To be fair to Watt, he wasn't slagging the band in particular - just rock music, which, he opined "attracted the wrong elements. It is imperative that we get entertainment that will point to the glories of America in a patriotic and inspirational way that will attract the family." Or, in three words, the Beach Boys; Mr. Watt, it seems, had neglected to do his homework for not only did the Boys play a fund-raising gig for Bush when he ran for President (to say nothing of playing at Ronnie's Inaugural Ball itself) but when they last played the Mall on Independence Day, he sent a telegram thanking the group "for providing their wonderful music (obviously he wasn't there on the day - they stunk) on this most historic day on America's calendar, and for the 20 years of joy and enrichment they have brought to the American people".

Within a very few days, after being called everything from "a nerd" (anonymous DJ) to "unbelievable" (anonymous balding lead singer of a banned rock group), Watt underwent a swift conversion, announcing that "I've learned a lot about the Beach Boys in the last 12 hours and we will look forward to having them here in Washington to entertain us again... as soon as we can get it worked out." That is, next year. This change of heart came after

days of being pinned against the wall by everyone from the President and his wife down to the man in the street. A White House aide observed "Anyone who thinks the Beach Boys are hard rock must think Mantovani plays jazz", whilst a Washington radio station received more calls in support of the Beach Boys "than any news, even since the Iranian hostage crisis!".

Final word from the band on the topic comes from Bruce (accompanied by an incredibly young-looking (as long as he keeps his hat on) Mike Love): "We've had fun with this whole thing with Mr. Watt, let's put it behind us". Do I hear the sound of distant laughter from the general direction of Hawaii...

RICK, MARK & AGD

THE FIFTH BEACH BOYS STOMP CONVENTION

Our fifth annual get together will be held on the 17th September 1983 at the Harrow Leisure Centre, Christchurch Avenue, Harrow, Middlesex, HA3 5BD. Telephone no. 01-863 5611. The entry fee into the Convention hall will be £2, but so that you don't have to pay an entrance fee into the Leisure Centre remember to take the latest issue of STOMP.

Events for the day, which will run from 12 noon to 6 pm, will be similar to last year as follows:

Provisional timetable:	12.00 - 12.15	Introduction
	1.00 - 1.30	Quiz
	2.00 - 3.00	1st Video Session
	3.30 - 4.00	Auction
	4.15 - 5.15	2nd Video Session
	5.30 - 5.45	Raffle
	6.00	Close

Music will be played throughout the afternoon (including some unreleased tracks!).

The Auction is limited to just ten items and the raffle with a maximum limit of 15 items (tickets 25p each or £1 for five), as both sections last year were too long. The videos will be projected onto a large screen, and you will also receive a badge on entry.

Food will be obtainable within the building and there is a bar in the Convention hall. Again, we ask you to wear name badges, which does help communication.

Finally, if anyone wishes to sell items at the Convention, please contact Mike Grant or Roy Gudge so that this can be arranged, and they will be required to offer a donation towards the next Convention.

We will print a complete list of prizes, auction items, directions etc. in the next issue of STOMP. And don't forget the date is 17th September and not the 10th as was originally stated.

MIKE AND ROY

YOUNGBLOOD POLL

Many thanks to all who responded to the poll, and also those who sent in their opinions of the album. Views are generally mixed, varying from "It's great" to "Very disappointing". I think the album has worn very well over the last few months, and those of you who have dismissed it after a play or two are missing out on a very fine song indeed with If I Could Talk To Love, which most people had the good taste to vote number one. The very commercial

What You Do To Me was finally released in the UK on 6th May (CRB A3046) and was a potential hit, but despite a degree of airplay on both Capital and Radio One, nothing seems to have happened, better luck next time, Carl.

1. If I Could Talk To Love	118 pts	7. Time	33 pts
2. Givin' You Up	117	8. Youngblood	18
3. What You Do To Me	115	9. To Early Too Tell	16
4. What More Can I Say	70	9. She's Mine	16
5. One More Night Alone	65	11. Rockin' All Over The World	12
6. Of The Times	60		

Winner of the souvenir backstage pass is LAURENCE CANE-HONEYSETT.

MIKE

THE LADY OF THE LAKE AND THE BEACH BOYS

I've been reading back through my scrapbook material, and came across a couple of weird articles involving the BBs, and one that you may not have heard of was published in an 'underground' paper called 'it' (International Times) around 1970. The paper was, I suppose a kind of English version of Rolling Stone (?) and came along in the generation of Oz magazine. Anyway the following is exactly as it was printed:

TRUE LIFE TALES

the lady of the lake and the beach boys'

standing under a thunderstorm, i hear a voice but think it must be a mirage of my ear. i'm wrong and turn to find the lady of the lake standing before me.

she takes me home out of the rain and seduces me with her wet body.

as we make love, i tell her about the beach boys and how their music is holding the universe together, how it shepherds the cosmos and warms the sun with its breath. she says i'm crazy and calls my father, who soon arrives by balloon and, taking off his binoculars, asks what kind of wine glasses we want for our wedding present. the lady of the lake and my father leave to look at some and to prepare a temporary guest list and menu. as soon as they've left, i pack up all the pillowcases and run off to california to live in brian wilson's piano.

Brian Cullman

Well, I told you it was weird didn't I? Has any one heard of Brian Cullman? It appeared just as I've written it, no capitals, there was also a small illustration of the lady.

Here's another from Record Mirror:

Bruce Johnston of the Beach Boys has bought the copyright to all the music written for the old Laurel and Hardy films. He hasn't decided what to do with them, but it's quite likely that they will be re-recorded and released on the new label the Beach Boys are launching, Brother Records.

(sort of Laurel and Hardy go surfin' down the Trail of the Lonesome Pine, huh?)

and another, from Sounds:

New Beach Boys for Old

Warner Bros. Records is offering Beach Boys fans an interesting goodie. The new SURF'S UP album for one American dollar. The catch is you must send Warners a copy of the Beach Boys SURFIN' SAFARI. It seems they want to get SS of the market. However, those albums don't exist except in record collections. The offer is only valid in the States.

TERRY DOWNMAN

RECORDS BY MAIL

EDDY

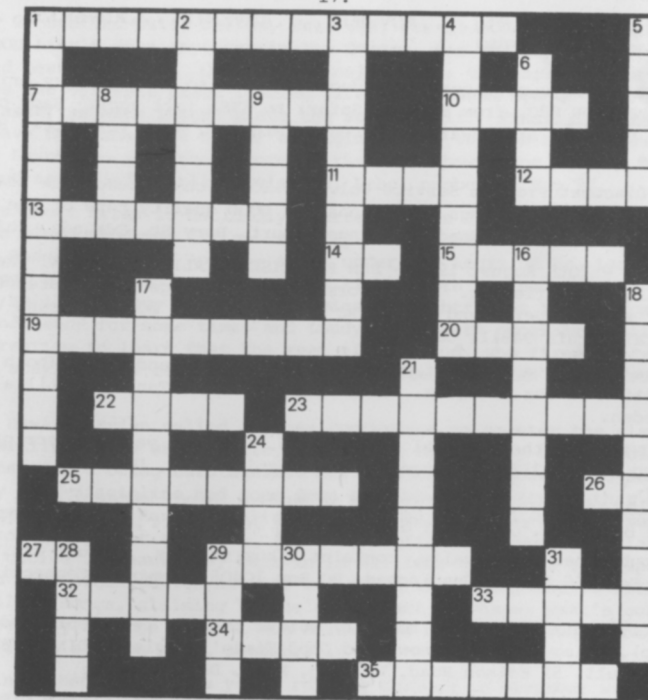
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CLUES

ACROSS:

1. Fast and early work for Denny (3.4.6)
7. The man credited with the name The Beach Boys (4.5)
10. Carl's guitar tutor, later to claim fame himself (4)
11. Originally a possible 15 BIG ONES cut but remained unreleased, written by Mike (4)
12. The Beatles said it was needed but the BB's already had some (4)
13. Composed by Brian with a relative in mind (2.5)
14. See 5. down.
15. Found on the beach (5)
19. Religious DJ? (9)
20. What Denny needs to accompany his 'free' sound (4)
22. Denny and Greg bring it to an end (4)
23. Brian thought about this one in 1970 (5.5)
25. Lady from Baltimore who evolved into a mess! (8)
26. Well, Caroline? (2)
27. Initials of a mid-sixties BB (1.1)
29. See 5 down.
32. The child that was due in early '78 (5)
33. Hot act with Brother (5)
34. Junior Jardine (4)
35. Any rock group who is on the down and out needs one (7)

DOWN:

1. Take the Equinox and re-melt her cry (Anag.) (5.7)
2. The BB's turn sportsmen? Written by Brian c.1978 (3.4)
3. Brand Name for part of the surfer's 'uniform' (9)
4. Mute grin from the heavens (4.5)
5. (14 & 29 across) Parental love from the waters (1.4.2.3.4)
6. Another term for 'Pipeline' (4)
8. A necessary part of any beach boy's life (4)
9. Two can play (5)
16. They didn't flourish for Brian, but for millions of others they touched the sky (8)
17. Correct term for L.A. (5.5)
18. Before the surf rose up again the BB's could be put in this category (10)
21. Lynda's his lady (2.7)
24. Birthplace of the 'folkie' (4)
28. The winner of a 1981 'Grammy' award (4)
29. Part of the Lovely family (4)
30. Divide by ten thousand (4)
31. Track on SURFIN' USA album (4)

ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....
(£1 per ad, maximum 50 words)

FOR SALE OR TRADE: Beach Boys good-quality videos (VHS), also records, any original Beach Boys LP, £7, ANY THREE FOR £20, from Surfin' Safari to KTSa (all vgc). Name one alternative choice if possible, Dave, 15 Braithwaite Crescent, Keighley, West Yorkshire, BP22 6EX (Send for video list/wants list).

WANTED: 12" single-Disconet Program Service Vol.2 No.10 which features the Beach Boys. Contains disco mix medley of BB songs (will consider GOOD quality tape of the above). Write to Ellery Phillips, 39 Abbotsbury Road, Horringer Court, Bury St. Edmunds, Suffolk, IP28 4PN.

BEACH BOYS CONVENTION - 20th August 1983 - SAN FRANCISCO, CALIFORNIA, USA. Rare videos and music, trading, selling, raffle etc. For information send large self addressed envelope (to contain two 8½" x 11" papers) and three IRC's to Les Chan, 2005 Pleasant Valley Avenue, No. 304, Oakland, California 94611, USA.

SURFER'S RULE is the name of a new surf music magazine from Scandinavia (both in English and Swedish). Subscription £3 for 3 issues. Send money to Goran Tannfelt, Lilla Mygaten 16, 11128 Stockholm Sweden.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073, USA.

Beach Boys & related records & tapes for sale. Send large S.A.E for 5 page listing to Glen Buddery, 51 Arden Gate, Balby, Doncaster, S.Yorks DN4 9DW.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

FOR SALE: Wembley 1980 pix from front row - 17 colour prints, 24 colour slides, 1 colour proof sheet (24 exp). Also God Only Knows and Good Timin' singles, GOING PUBLIC Lp (Bruce). Details from Sharon Jull, 51 Edison Road, Welling, Kent, DA16 3NF.

WANTED: Following albums in stereo (NOT DuoPhonic!): SURFIN' USA, SURFER GIRL, LITTLE DEUCE COUPE, SHUT DOWN VOLUME 2, ALL SUMMER LONG, CONCERT (1964). Not worried about originals as long as the thing sound O.K. Write to Andrew Doe, 5 Middlefield, Farnham, Surrey or phone Farnham 711034.

Back issues of PET SOUNDS magazine are available exclusively from Peter Reum, PO Box 1523, Greeley, Colorado 80632, USA. Published in 1977 and 1978, some called PET SOUNDS the best Beach Boys fanzine ever. The following is a description and price guide:

Issue 1: Interviews with Brian Wilson and Dean Torrence, nearly two dozen photos of the Beach Boys' 15th Anniversary Party and concert, exclusive news, photos, reviews and much more - Price \$2.00.

Issue 2: Interviews with Bruce Johnston, Dean Torrence (part 2) and Brother Studio engineer Earle Mankey, a feature story (with pictures) on Papa Doo Run Run, part one of Peter Reum's incredible Beach Boys and Brian Wilson discography, over a dozen photos, news, reviews and more. Price \$2.00.

Issue 3: Exclusive interviews with Dennis Wilson and Jan Berry, a preview of the still-unreleased ADULT CHILD Lp, part two of Peter Reum's discography, news, reviews, many pictures and more. This issues is OUT-OF-PRINT. However, xeroxed copies are available for \$2.00 only when you purchase another issue of PET SOUNDS.

Issue 4: This special double edition, the final issue of PET SOUNDS, includes nearly three dozen photos, a Bruce Johnston interview in which he explains his return to the group, a feature on the TV-movie Dead Man's Curve, the gigantic conclusion of Peter Reum's discography (with pictures of many rare record sleeves), news, reviews and more. Price \$2.50.

Issues 1, 2 and 4 are available as a package for \$6.00. Outside of the US & Canada, add \$1.00 per issue for air mail delivery. Please make your international money order payable to Peter Reum and send it to him at the above address. Please don't send cash through the mail.

NEWS

Good news from the States on two fronts, the more obvious - to the general public - being the presence in the charts of Carl's 3rd US solo single What You Do To Me/Time (Caribou ZS4 03590), which has currently spent four weeks in the Billboard chart, reaching 72 and is still climbing and No. 20 on the Adult Contemporary chart. (The single can be found at

Record Corner, 27 Bedford Hill, Balham, SW12 9EX, for £1.40. postage 25p). On the other hand, YOUNGBLOOD hasn't done anything in the States, nor has Rockin' All Over The World been remixed, as had been reported. One for the collectors; the early prints of the US lyric sheets features the original track listing (i.e. minus What You Do To Me), whilst the first 10,000 or so cassettes were issued minus the song itself! Finally on the record front, Cube Records have re-issued Joe Cocker's original 1973 version of You Are So Beautiful, a song chosen by Dennis to open the encore of the live shows from 1974 to 1980 (and a few in '82 as well) but never (officially) released, Label number is Bug 97.

The latest news about Brian is decidedly heartening; on 7th May, he played with the rest of the band in San Diego, looking (if not exactly acting) better than he has for years. Since returning from Hawaii in early April - still under the aegis of Dr. Landy - Brian has slimmed down to just over 200 lbs and has reportedly kicked both his smoking and cocaine habits. Whether or not he'll play any out-of-stage gigs is doubtful as it would mean being out of the good doctors influence for some time, and Landy's 18-month programme still has over a year to run. It's interesting to learn that the rest of the band, who fired Landy back in 1976, are making sure he stays on the case by deducting his fees (\$150 an hour) from Brian's appearance money.

Before he left Hawaii, Brian called a press conference to counter the claims of his former nurse Carolyn Williams. He said little, but it was distinctly to the point; he hadn't sent any telegram, he wasn't being held against his will but had decided to seek help again because "... my self-discipline had gone down the tubes", confirmed that he was still trying to evict Williams from his Pacific Palisades house and, interestingly, remarked "I don't wish to speak to Carolyn for a couple of months, until I get back on balance, until I am able to make a choice". Meanwhile, back in LA Williams continues to dispute any and everything the Beach Boys organisation have to say about the matter and is withholding demo tapes of recent B. Wilson songs, claiming "If he's coherent and knows what's going on around him, he would be screaming for the music". On being told of this, Brian's come-back was that yes, he would like his tapes back, please....

The bands touring schedule for the year, running through to November with a projected Feb 84 visit to Australia, would appear to make a studio album this year extremely unlikely, as does Bruce's assertion that, though having had talks with Barry Gibb and Stevie Wonder, "we'll do an album with Brian first. We miss him in the studio and only with Brian back do we have a future; the captain flies the plane better than the navigator". If you say so, BJ... On the other hand, in early May a rumour of a new album emerged, produced by Steve Levine (of Culture Club renown); apparently the idea was for the tracks to be recorded in the UK, then flown over to the States where the vocals would be added. Don't hold your breath waiting for it.

Speaking of albums, profound apologies to everyone who ordered copies of the new Honeys Lp and began to wonder if it was ever coming. The delay was due to the release date being put back twice, from April 1st to the 15th and then again to 20th May. When you've finally got the dear things, howabout some reviews? For those who were a little tardy in deciding whether or not they wanted a copy, Record Corner will be getting some copies in, priced at £6.99 + 60p postage. Those of you who also ordered ROCK & ROLL CITY through STOMP should have the artefact in question by now, and reviews, opinions etc., would be most welcome.

The aforementioned Mike & Dean Radio Shack Christmas Album/Video is, in fact, less of a Love/Torrence project than first thought. Their contributions run to Have Yourself A Merry Little Christmas (Mike solo), Jingle Bell Rock (Mike & Dean), Do You Hear What I Hear? (Mike duetting with Mary McGregor) and one other track featuring all the artists involved with the enterprise, who include the Association (Sleighride & Home For The Holidays), Paul Revere & The Raiders (Jingle Bells & Christmas Song), Three Dog Night, Bobby Goldsboro & Merilee Rush. A promotional album marking 25 years of Motown is being issued in the US, SUPERSTARS SING MOTOWN, which includes comments from the BBs leading into I Was Made To Love Her.

Finally, the groups current repertoire includes Sail On Sailor, You're So Good To Me, Warmth Of The Sun, Long Promised Road, Lookin' At Tomorrow, Imagine, Heroes & Villains/Cottonfields Rockin' All Over The World and What You Do To Me. Carl is playing a few solo shows in between Beach Boys dates. The only Beach Boys songs he will be doing are Long Promised Road and Darlin'.

MIKE & AGD



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